



10633

musicalia

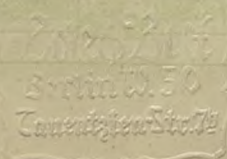


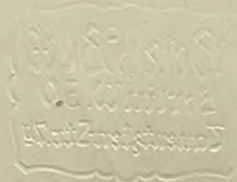
No. 1914

CHOPIN

Rondo für 2 Klaviere

Opus 73





FR. CHOPIN

RONDO

FÜR ZWEI KLAVIERE

NACHGELASSENES WERK

OPUS 73

C. F. PETERS · LEIPZIG

10633

III mus.



Rondo.

Allegro maestoso. (♩ = 72.)

Chopin, Op. 73.

Pianoforte I.

fz veloce *cresc.* *fz*

Allegro maestoso. (♩ = 72.)

Pianoforte II.

fz *cresc.*

p sostenuto e legato *34* *fz*

ff *p* *p sotto voce* *fz* *p*

p *fz*

sibl. Jag.

I

f *p* *ppritard.*

I

(♩ = 84.)

B 143 *tr* 2 1

mezza voce, leggiermente e scherzando

B (♩ = 84.)

p

I

poco rallent. *a tempo* *p marc.*

poco rit. *a tempo* *143 tr 2 1* *leggiermente e scherzando*

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Fingerings and dynamics are indicated.

ben marcato

p

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *ff* and *f*.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics include *p scherz.* and *f legato*.

I

dimin. *cresc.* *fp*

cresc. *p*

I

tr *f*

tr *f*

I

leggiere *poco* *dim.* *ff marc.*

marcato *f* *leggiere* *poco* *dim.*

First system of the musical score for 'L'Allegretto' by Franz Schubert. The score is for piano (p) and is marked 'sempre legato'. It features a treble and bass staff for the piano and a single treble staff for the violin I (I). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The first system contains measures 1 through 8. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The violin I part has a melodic line with various ornaments and slurs.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal line (I) and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The piano accompaniment consists of a bass line in bass clef and a treble line in treble clef, both featuring chords and single notes. The second system continues the vocal line and piano accompaniment, with the vocal line ending on a final note and the piano accompaniment providing a concluding harmonic structure.

legatiss.

p legatiss.

cresc.

G

cresc.

f

p

Ped.

Ped.

I

Ped. *

Ped. *

Ped. *

I

segue

poco a poco cre - - - scen - - - do - - -

poco a poco cresc. - - -

H

I

f

p

segue

cresc.

riten.

a tempo
semplice senza ornamenti

p

a tempo
semplice

pp e sempre staccato

legato

p

12 8

f *marc.* *ffz* *fz*

f *marcato*

fz *fz* *sempre più f*

sempre più f

ff

cresc. *sempre più cresc.*

sempre cresc. poco a poco *sf* *sf*

p

This page of musical notation is for a piano solo, likely from a 19th-century repertoire. It consists of three systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous accidentals, slurs, and dynamic markings. The first system begins with a forte (f) dynamic and includes the instruction "sempre cresc." (always crescendo). The second system features a fortissimo (ff) dynamic and a "dim." (diminuendo) marking. The third system includes a "più p e calmato" (more piano and calmer) instruction, followed by a "N. calmato" (New, calmer) section marked with an asterisk (*). The notation is complex, with many sixteenth and thirty-second notes, and a variety of fingerings indicated by numbers 1-5. The page is numbered 13 in the top right corner.

dim. *fz* *p* *dim.* *sempre dimin.* *e poco calando*

a tempo *tr* *p* *a tempo*

a tempo *poco rallent.* *poco rit.* *a tempo*

I

p

tr

p e scherzando

143 *tr* 1

132 *tr* 1

5 4 1 2

143 *tr* 2

I

p

tr

P

p

P

p

I

lusingando

ff

staccatiss.

ff

The musical score is divided into three systems, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), *dimin.* (diminuendo), *cresc.* (crescendo), *sfz* (sforzando), *mf* (mezzo-forte), and *legato*. Articulations include *schertz.* (scherzo), *scherzando*, *marcato*, and *tr* (trill). The first system begins with a treble staff marked *p* and *schertz.*, and a bass staff with a *f* dynamic. The second system features a treble staff with *dimin.* and *cresc.* markings, and a bass staff with *dimin.* and *p* markings. The third system starts with a treble staff marked *cresc.* and *f*, and a bass staff with *f* and *mf* markings. The score concludes with a *tr* (trill) in the treble staff and a *mf* dynamic in the bass staff.

I

cresc. *f*

I

cresc. *ffz* *p* *cresc.* *pp* *leggiero e legatiss.*

R *leggeriss.*

cresc. *ffz* *p* *pp* *poco cresc.*

I

poco cresc. *dim.* *p e dolce*

p e dolce

con fuoco

cre.

p

con

cresc.

scen

do

ff

fuoco

f

più cresc.

cre

scen

do

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*fff*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bass staff also begins with a forte (*ff*) dynamic. The system concludes with a piano (*p*) dynamic and a marking of *f leggiero poco*. Fingerings are indicated by numbers 1 through 5.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a *dim.* (diminuendo) marking, followed by a *ff marcato* (fortissimo marcato) marking. The bass staff begins with a *ff* dynamic. The system concludes with a *poco dim.* (poco diminuendo) marking. Fingerings are indicated by numbers 1 through 5.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic. Fingerings are indicated by numbers 1 through 5. Pedal markings (*Ped.*) and asterisks (*) are present at the end of the system.

con spirito

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The score is divided into two systems. The first system is for the voice part, and the second system is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The voice part begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings. The first system of the voice part includes a large bracketed section with a "U" marking and a "3" indicating a triplet. The piano accompaniment for the first system includes a bass line with chords and a treble line with a single note. The second system of the voice part includes a treble clef and a key signature of one sharp. The piano accompaniment for the second system includes a bass line with chords and a treble line with a single note. The score is written on a cream-colored background with black ink.

[illegible]

I

legatiss. dimin.

legatiss. dimin.

I

dimin. cresc.

cresc.

I

ff

p

ff

p

ff

p

I
 cresc.
 ff
 Red.
 p e legato
 W
 semplice
 p
 f
 p
 X
 pp e sempre staccato
 p
 I
 Edition Peters.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 14/8.

- System 1:** The first staff begins with a *legato* marking. It features intricate sixteenth-note passages in both hands, with trills marked *tr* and fingerings such as 1 4, 1 2, 1 4 3, and 1 4 3. The second staff provides harmonic support with chords and moving lines.
- System 2:** The first staff continues with *sempre legato* and includes a *p* (piano) dynamic marking. It features more complex sixteenth-note runs and trills. The second staff continues the harmonic accompaniment.
- System 3:** The first staff includes a *cresc.* (crescendo) marking. The music features rapid sixteenth-note passages. The second staff also includes a *cresc.* marking and continues the accompaniment.
- System 4:** The first staff is marked *f con fuoco* (forte with fire). It contains very fast sixteenth-note passages. The second staff is marked *f* and *legato*, continuing the accompaniment.

The score is filled with detailed fingerings, slurs, and dynamic markings, indicating a technically demanding piece.

8

I

cresc.

f

decresc.

f

decresc.

calando

ten.

calando

The image displays a page from a musical score, identified as 'Aa' by Franz Liszt. It consists of two systems of music, each featuring a piano (piano) part and a violin (violin) part. The piano parts are written in treble and bass staves, while the violin parts are written in a single staff. The score includes various musical notations, such as slurs, ties, and dynamic markings like 'cresc.' and 'cresc.-'. The first system is marked 'I' and the second system is marked 'II'. The score is in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegretto'. The score is published by G. Henle Verlag, Munich.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings such as *fz* and *ff*, and the piano accompaniment includes a *Red.* (Reduction) marking. The score is written in a style typical of early 20th-century musical publications.

I
 di mi nuen do *ff*
 di mi nu en do *ff*
 Bb
 scherz. e piano
 p e scherzando
 Ped.
 Edition Peters.

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clef) and a single treble staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with a treble staff containing a series of eighth notes with fingerings (5, 4, 5, 4, 1, 2, 5, 4, 1, 2, 5, 4, 2). The bass staff has a measure with a fermata and a 'Ped.' marking. The single treble staff has a measure with a fermata and a 'Ped.' marking.

System 2: The second system features a treble staff with a series of eighth notes and a 'f' dynamic marking. The bass staff has a measure with a fermata and a 'Ped.' marking. The single treble staff has a measure with a fermata and a 'Ped.' marking.

System 3: The third system includes a treble staff with a series of eighth notes and a 'f' dynamic marking. The bass staff has a measure with a fermata and a 'Ped.' marking. The single treble staff has a measure with a fermata and a 'Ped.' marking.

System 4: The fourth system features a treble staff with a series of eighth notes and a 'f' dynamic marking. The bass staff has a measure with a fermata and a 'Ped.' marking. The single treble staff has a measure with a fermata and a 'Ped.' marking.

System 5: The fifth system includes a treble staff with a series of eighth notes and a 'f' dynamic marking. The bass staff has a measure with a fermata and a 'Ped.' marking. The single treble staff has a measure with a fermata and a 'Ped.' marking.

Performance Instructions:

- con molto fuoco e sempre accelerando sin' al fine*
- f* (forte)
- ff* (fortissimo)
- cresc.* (crescendo)
- sempre più cresc.* (sempre più crescendo)

Other Markings:

- Ped.* (Pedal)
- tr* (trill)
- Cc* (Cello)

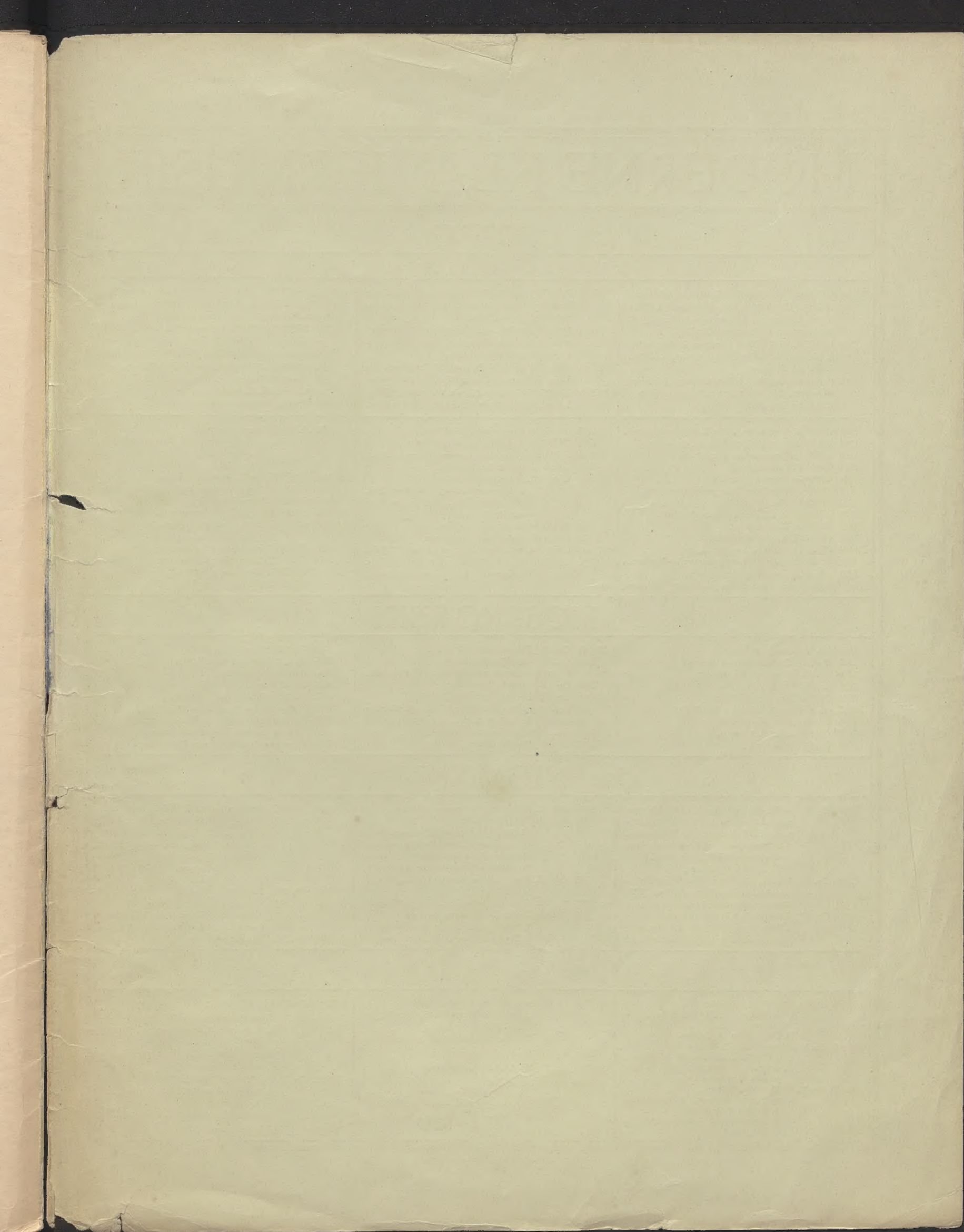
First system of musical notation, measures 1-4. The system consists of two staves. The upper staff is marked with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with fingerings (1, 2, 4, 1, 2, 4, 1, 2) and a *dim.* (diminuendo) marking. The lower staff is marked with a bass clef and contains a bass line with fingerings (1, 5, 2, 5, 2, 3) and a *dim.* marking. Both staves end with an asterisk (*).

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff is marked with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with fingerings (1, 2, 1, 2, 1, 2, 1, 2) and a *p* (piano) marking. The lower staff is marked with a bass clef and contains a bass line with fingerings (2, 3, 1, 2, 3, 1, 2, 3) and a *p* marking. Both staves end with an asterisk (*).

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff is marked with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with fingerings (1, 2, 1, 2, 1, 2, 1, 2) and a *ffz* (fortissimo, fortissimo) marking. The lower staff is marked with a bass clef and contains a bass line with fingerings (3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2) and a *ffz* marking. Both staves end with an asterisk (*).

Violin I (I) and Piano score, page 29. The score consists of three systems. Each system contains a Violin I part and a Piano part. The Violin I part features a continuous eighth-note melody, often with slurs and fingering numbers (1-5). The Piano part provides harmonic support, with dynamics such as *sfz* (sforzando) and *ff* (fortissimo). Pedal markings (*Ped.*) are present in the Piano part. Asterisks (*) are used to mark specific measures in the Piano part.





MODERNE KLAVIERMUSIK

GRIEG

LYRISCHE STÜCKE

- | | | |
|---|---|--|
| <p>3100a KOMPLETTE AUSGABE. 10 Hefte in 1 Bande.
1265 HEFT I. OPUS 12. 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfentanz. 5. Volksweise. 6. Norwegisch. 7. Albumblatt. 8. Vaterländisches Lied.
2150 HEFT II. OPUS 38. 1. Berceuse. 2. Volksweise. 3. Melodie. 4. Halling. 5. Springtanz. 6. Elegie. 7. Walzer. 8. Kanon.
2154 HEFT III. OPUS 43. 1. Schmetterling. 2. Einsamer Wanderer. 3. In der Heimat. 4. Vöglein. 5. Erotik. 6. An den Frühling.</p> | <p>2421 HEFT IV. OPUS 47. 1. Valse-Impromptu. 2. Albumblatt. 3. Melodie. 4. Halling. 5. Melandolie. 6. Springtanz. 7. Elegie.
2651 HEFT V. OPUS 54. 1. Hirtenknahe. 2. Norwegischer Bauernmarsch. 3. Zug der Zwerge. 4. Notturmo. 5. Scherzo. 6. Glockengeläute.
2657a/b HEFT VI. OPUS 57. 2 Bände. I. 1. Entschwundene Tage. 2. Gade. 3. Illusion. II. 4. Geheimnis usw.
2824a/b HEFT VII. OPUS 62. 2 Bände. I. 1. Sylfide. 2. Dank. 3. Französische Serenade. II. 4. Bächlein usw.</p> | <p>2859a/b HEFT VIII. OPUS 65. 2 Bde. I. 1. Aus jungen Tagen. 2. Lied des Bauern. 3. Schwermut. II. 4. Salon. 5. Balladenton. 6. Hochzeitstag auf Trolldhaugen.
2924 HEFT IX. OPUS 68. 1. Matrosenlied. 2. Großmutter's Menuett. 3. Zu deinen Füßen. 4. Abend im Hochgebirge. 5. An der Wiege. 6. Valse mélancolique.
2985 HEFT X. OPUS 71. 1. Es war einmal. 2. Sommerabend. 3. Kobold. 4. Waldesstille. 5. Halling. 6. Vorüber. 7. Nachklänge.
3305 Lyrische Stücke für die Jugend.</p> |
| <p>1963 OPUS 1. Vier Stücke. D dur. C dur. Amoll. Emoll.
1353 OPUS 3. Poetische Tonbilder. Sechs Stücke.
1139 OPUS 6. Humoresken. Vier Stücke.
2278 OPUS 7. Sonate Emoll.
2164 OPUS 16. Konzert A moll.
1482 OPUS 17. Nordische Tänze und Volksweisen.
1270 OPUS 19. Aus dem Volksleben.
2153 OPUS 19 No. 2. Norwegischer Brautzug.
1470 OPUS 24. Ballade G moll.
1870 OPUS 28. Vier Albumblätter.
2424 OPUS 28 No. 3. Albumblatt A dur.
1871 OPUS 29. Improvis. über 2 norweg. Volksweisen.
2265 OPUS 34. Zwei elegische Melodien.
1. Herzwunden. 2. Letzter Frühling.</p> | <p>2155 OPUS 35. Vier norwegische Tänze.
2151 OPUS 40. Aus Holbergs Zeit. Suite.
2152a/b OPUS 41. Stücke nach eigenen Liedern. 2 Hefte.
3129 OPUS 41 No. 3. Ich liebe dich.
2420 OPUS 46. Peer Gynt-Suite I.
I. Morgenstimmung. II. Ases Tod.
III. Anitras Tanz. IV. In der Halle des Bergkönigs.
2423 OPUS 46 No. 3. Anitras Tanz.
2428 OPUS 50. Gebet und Tempeltanz.
2429a/b OPUS 52. Stücke nach eigenen Liedern. 2 Hefte.
2650 OPUS 53. Zwei Melodien nach eigenen Liedern.
1. Norwegisch. 2. Erstes Begegnen.</p> | <p>2653 OPUS 55. Peer Gynt-Suite II.
I. Der Brautraub. II. Arabischer Tanz.
III. Peer Gynts Heimkehr. IV. Solvejgs Lied.
2654 OPUS 55 No. 2. Arabischer Tanz.
3515 OPUS 55 No. 4. Solvejgs Lied und Wiegenlied.
2655 OPUS 56. Sigurd Jorsalfar.
2656 OPUS 56 No. 3. Huldigungsmarsch.
2855 OPUS 63. Zwei nordische Weisen.
1. Im Volkston. 2. Kuhreigen.
2860 OPUS 66. Norwegische Volksweisen.
3097 OPUS 72. Norwegische Bauerntänze.
3125 OPUS 73. Stimmungen. Sieben Stücke.
3397 NACHLASS. Im wilden Tanz.</p> |

MOSZKOWSKI

- | | | |
|--|---|--|
| <p>2126 Op. 12. Spanische Tänze.
2218 Op. 37. Caprice espagnol A moll.
2219 Op. 40. Scherzo-Valse Ges dur.
2220 Op. 41. Gondoliera.
2221 Op. 42. Morceaux poétiques.
2222/3 Op. 45 No. 1. Polonaise. No. 2. Gitarre.
2225a/b Op. 48. 2 Etudes de Concert.
2682 Op. 50. Suite in 4 Sätzen.
2684 Op. 51. Fackeltanz.</p> | <p>2804a/b Op. 52. Phantasiestücke. 2 Hefte.
2807 Op. 54. Drei Pianofortestücke.
1. Danse fantastique. 2. Mélodie. 3. Capriccetto.
2828 Op. 55. Polnische Volkstänze.
2841a/b Op. 57. Frühling. 5 Stücke. 2 Hefte.
I. 1. Ungeduld. 2. Frühlingsläuten. 3. Blumenstück. II. 4. Zephyr. 5. Liebeswalzer.
2907 Op. 57 No. 5. Liebeswalzer.
2872 Op. 59. Konzert E dur.</p> | <p>2944 Op. 61. 3 Arabesken.
2945 Op. 62. Romanze und Scherzo.
2946 Op. 63. 3 Bagatellen.
3021 Op. 65 No. 3. Habanera.
3022 Op. 66. Trois Pensées fugitives.
2197 Walzer As dur (ohne Opuszahl).
3267 Barcarole aus Hoffmanns Erzählungen.
3423 Isoldens Tod aus Tristan und Isolde.
3424 Venusberg-Bacchanale aus Tannhäuser.</p> |
|--|---|--|

NIEMANN

- | | | |
|---|---|---|
| <p>3507 Op. 46. Im Kinderland. 19 ganz leichte Klavierstücke. 1. Morgengebet. 2. Die Weihnachts-glocken. 3. Laterne. 4. Prinz Suso. 5. Schulmeister Hase. 6. Mit einem Geburtstagsstrauß. 7. Sehr traurig. 8. Klein Willy und der Wind usw.
3716 Op. 59. Masken. 20 kleine Charakterstücke. Johann Strauß, Spanierin, Ludwig XIV, Debussy, Schwarze Larve, Grieg usw.
3723 Op. 62. Alt China. 5 Traumdichtungen.
1. Die Glocken der Pagode. 2. Chinesische Nachtigall. 3. Die kleine Li-li-Tse usw.</p> | <p>3750 Op. 73. Präludium, Intermezzo und Fuge.
3751 Op. 80. Die Jahreszeiten.
12 Charakterstücke nach Hermann Bang. Es war einmal, Das Mägdlein mit dem Goldhaar, Sommerabend, Letztes Geleit, Gespenster, Winterdämmerung usw.
3752 Op. 81. Vier Balladen. F moll, E moll, Es dur, G moll.
3753 Op. 98. Zwei kleine Sonaten. D dur, E moll.
3754 Op. 102. Kleine Suite (Suite miniature).
1. Präludium. 2. Tempo di Minuetto. 3. Tempo di Tango. 4. Elegie usw.</p> | <p>3755 Op. 106. Introduction und Toccata.
3856 Op. 107. Hamburg. 13 Charakterstücke.
1. Hafen. 2. Spuk. 3. Elternhaus. 4. Disput. 5. Matrosen. 6. A.D. 1600. 7. Brahms. 8. Alter Michel. 9. Drehorgel. 10. Laterne. 11. St. Pauli. 12. Mondnacht. 13. Hymnus.
3857 Op. 108. Pavane und Gavotte.
3858 Op. 109. Galante Musik. 6 Stücke.
1. Präludium. 2. Sarabande. 3. Gavotte. 4. Gigue. 5. Menuett. 6. Rigaudon.
3859 Op. 111. Menuett und Bourrée.</p> |
|---|---|---|

SINDING

- | | | |
|---|---|---|
| <p>2806a/b Op. 24. Fünf Stücke. 2 Hefte.
I. 1. Pomposo. 2. Un poco lento. 3. Andantino.
II. 4. Allegretto. 5. Agitato.
2809a/b Op. 25. Sieben Stücke. 2 Hefte.
I. 1. Con fuoco. 2. Allegretto. 3. Leggiero. II. 4. Marcato. 5. Tempo giusto. 6. Alla marcia. 7. Vivace.
2864a/b Op. 31. Sechs Stücke. 2 Hefte.
I. 1. Allegro energico. 2. Albumblatt. 3. Tempo di Menuetto.
II. 4. Impromptu. 5. Chant sans paroles. 6. Allégresse.</p> | <p>2865a/b Op. 32. Sechs Stücke. 2 Hefte.
I. 1. Marche grotesque. 2. Melodie. 3. Frühlingsrauschen.
II. 4. Im Volkston. 5. Rondoletto. 6. Gobelin.
2974a Op. 32 No. 1. Marche grotesque.
2870 Op. 32 No. 3. Frühlingsrauschen.
2866a/b Op. 33. Sechs Charakterstücke. 2 Hefte.
I. 1. A la Menuetto. 2. Chant sans paroles. 3. Impromptu.
II. 4. Serenade. 5. Danse orientale. 6. Scherzo.</p> | <p>2974b Op. 33 No. 4. Serenade.
2867a/b Op. 34. Sechs Charakterstücke. 2 Hefte.
I. 1. Prélude. 2. Ondes sonores. 3. Caprice.
II. 4. Crépuscule. 5. Chanson. 6. Rhapsodie guerrière.
2977a/b Op. 62. Fünf Stücke. 2 Hefte.
I. 1. Impromptu. 2. Canto funebre. 3. Scherzetto.
II. 4. Dance ancienne. 5. Capriccio.
3052a/b Op. 65. Acht Intermezzi. 2 Hefte.</p> |
|---|---|---|